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ABSTRACT

The nine articles in this publication examine the integration of career education with English instruction and suggest techniques for teaching literature and composition. The following topics are discussed: steps by which an English teacher can guide students toward pursuing career choices while instructing them in English skills; a college course which employed professional arts critics as guest lecturers and which was designed to teach writing students to produce writing worthy of publication; career alternatives for college English majors; techniques used in teaching a business- and preprofessionally-oriented college level expository writing course; procedure writing in the composition class; the way the liberal arts values of the English field relate to the pragmatic values of vocational education; the use of lines from currently popular songs to teach grammar and sentence structure; activities used in a secondary level college-preparatory course on the American novel; and a college composition text, "The Writer's Options: College Sentence Combining," by Donald Daiker, Andrew Kerek, and Max Morenberg. (GT)

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Career Education and Language Arts

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English Language Arts Bulletin publishes news about English and Language Arts teaching in Ohio, as well as articles on literature, writing, reading, language, the preparation of teachers, department administration, and other topics of interest to a readership of active classroom teachers.

Submissions should be typed, double-spaced, and accompanied by postage and a self-addressed envelope. Ideally, articles should be under ten pages, should be written with active verbs, and should not contain long quotations where possible; documentation should be included in the text--e.g., "**As James Moffett writes in Teaching the Universe of Discourse, "classmates are a natural audience for student writers (Houghton Mifflin, 1968, p. 193)**". Footnotes, following MLA form, should be typed on a separate sheet. Authors should avoid sexist language. Accepted articles may be edited to fit space requirements, to correct sexist language, and to increase clarity.

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TO CAREERS VIA THE ENGLISH CLASS

Robert LeBlanc and Lee Mountain

English class has always been "the everything class." At various times "everything" has included reading, spelling, dramatics, forensics, communication, journalism, media evaluation, library skills, values clarification, and multicultural attitudes, as well as the constants of literature, composition, vocabulary, and some form of grammer.

The current new addition to "everything" is career education. Its proponents assure us that every teacher should be a career education teacher. The threads of career education start in kindergarten with visits from the crossing guard and continue into the popular career-day programs in secondary schools. Classroom treatment of this important topic, however, is often spotty and disconnected.

The English teacher, who is in reality "the everything teacher," is in a good position to conduct an effective unit on career education, since all the steps in career preparation from identifying clusters of jobs to performing well in an interview involve skills taught in English classes. The procedures for conducting a career unit are appealing in that they promote the personal involvement of each student in interesting activities.

Let's consider the steps by which you, the English teacher, might appropriately guide your students toward pursuing suitable career choices, while instructing them in English skills.

Generating a List of Careers

The first phase of this career unit involves a modification of the questioning strategy for concept development designed by Hilda Taba. In this activity the concept to be explored is defined by the students through a prescribed set of questions. The procedure is similar to orderly brainstorming.

The first statement from the teacher would be, "Give me specific examples of careers." They may be careers that the students know something about or careers that the students are only remotely familiar with. The teacher records the examples as they are given so that all the students can see them. The students should be guided to be specific. For example, "construction worker" is an unacceptable suggestion for the career list.

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The teacher should insist that the student be more specific by asking, "What construction trade did you have in mind?" Any time there is the least doubt as to exactly what career the student means, additional clarifying questions should be asked.

The insistence on specificity serves two purposes. First, forcing students to be precise helps them improve in their communication skills. When a student gives an answer like "construction worker," that student usually has a specific construction craft in mind but does not accurately make the translation of thought into words. Second, a specific answer will trigger other answers from other students. When one student hears another say "construction worker" and then clarify it to "plumber," the clarification seems to generate thoughts of other specific construction-skills jobs, like carpenter, electrician, brick layer. Consequently, the precise answer initiates a kind of mental chain reaction.

To insure the success of this questioning technique, the teacher should not judge the examples given by the students either verbally or non-verbally. If the calss clown speaks up, accept the clown's example, but insist on the same degree of clarity of reasoning that you would require from any other student.

Usually after the standard "dentist," "English teacher," "policeman," "secretary" have been given there will be a lull. Don't feel obliged to fill the air with your voice. Let the awesome quiet pressure your students into thinking of the more obscure "small-engine repairman," "editor of photography," "manhole-cover designer." If the silence goes on and on and you are sure your students will never speak again, you might offer a career area they have not yet considered. One question like, "What about careers that have to do with old people?" is usually enought to get students thinking and talking again.

In deciding when to stop this first step, there are two factors to consider: number of examples and time. You need about fifty examples for this kind of project. If your class can give you a hundred examples before you can find the chalk, fine. On the other hand, if your students look pained after thirty-two examples and a lot of silence, stop. The time required is usually from twenty to forty minutes.

Forming Career Clusters

The next step is to have the students group two or more of the career examples together because of common attributes or relationships. The teacher's role will be to group the examples the students suggest and ask clarifying questions of the student offering the grouping. The question should be a straight-forward: "Why do you see those careers as going together in a group?" Many times the students will see legitimate relationships among careers that the teacher might not see.

Clustering usually works best if a career is not in more than one group. If one example could fit into two or more groups, let the calss decide where they think it best fits. The students should give appropriate labels to these groups or career clusters. Typical labels are "medical jobs," "construction jobs," "public service jobs," "secretarial work."

Acquiring Samples of Career-Related Reading and Writing

Now that you have gleaned career clusters from the students, the next step is to involve them in acquiring samples of reading and writing related to each job--for example, an order form that a restaurant manager must read and a menu that he or she must write. It is important that all the career clusters be represented.

Students can be amazingly resourceful in securing something that is of interest to them. They may know people in some of the listed jobs and can therefore make direct informal requests. Other jobs will require that your students contact strangers in person, by phone, or in writing. This is a relevant time to start reviewing letter writing and conversation skills, if your students need it.

The students should understand exactly what it is they are trying to get. They need one sample of the kind of reading a person is required to do in a specific job; samples might be professional journals, policy books, blueprints, work orders, manuals, memos, charts, ledgers, or law cases. They also need one sample of something that person in a specific job would be required to write as a part of the job; samples of writing could include reports, memos, letters, short stories, advertising copy, slogans, summaries, law briefs, or purchase orders.

As these samples come in, they should be carefully labeled as being representative of a certain job within a particular cluster. You will be cataloging a career resource collection to be used in various career-reading-writing activities.

Using the Samples of Career-Related Reading and Writing

Once the career resource file is complete, the possible uses of this material are endless. The following list is only a sample of related language arts learning experiences. You and your students will come up with many more. "One word of caution: it is very difficult to discard this wonderful file of material when your class is through with it, and certainly some of it can be used for something else. Remember, however, that what makes this exercise "work" with your students is that from start to finish it involves their list, their career clusters, their reading samples and their writing samples.)

1. Determine readability level of sample of reading according to the Fry, Readability Graph.
2. Develop comprehension questions for reading samples.
3. Using what was written as a model, change the factual information and write a similar piece.
4. Look for ways to improve the samples of career writing.
5. Begin glossaries of terms particular to certain careers.
6. Form discussion groups based on interest in a specific career cluster.
7. Give group presentations to cla on various career clusters.
8. Debate the pros and cons of various careers in a cluster.

9. Debate the pros and cons of various clusters.
10. Write narrative papers concerning experiences gathering samples.
11. Write expository papers explaining various aspects of acquiring samples.
12. Select a career of interest for a research paper topic.
13. Conduct a class-sized career day after research has been done. (You will have your own experts.)
14. Contact the guidance office for sources of information on various careers and availability of jobs in that field.
15. Write a career magazine, highlighting specific careers, including interviews.
16. Write letters to colleges/schools concerning training programs for various jobs.
17. Construct collages representing various jobs as a demonstration of visual literacy.
18. Write articles for the school newspaper informing other students about careers.
19. Write a descriptive paper based on what might be encountered during one day of the new job.
20. Explore life values (security, money, pleasure, free time) by relating Casteel and Stahl's values-clarification procedures to careers.

Applying Career Learnings to Personal Job Selection

Activity 20 might well lead into helping students select the job(s) that would best fit with the life style they want and values they hold.

By this point in your career unit, your students are intensely aware that there's more to job seeking than reading they want ads, expecially for students who have studied their job clusters. Want ads are great for the seeker who is in a hurry and needs gainful employment within the week. For the student, however, who is now ready to start thinking about summer employment while there are still months left in the school year, want ads are only one of many sources of job information.

The yellow pages of the telephone book can give the teenage job seeker some ideas of the number and geographic proximity of companies within his job cluster. Professional orgaiizations and unions usually welcome inquires from teenagers interested in entering their field of work. Some will help such teenagers find summer jobs or part-time jobs that offer a preview of the career field. The persons from whom students secured the aforementioned "pieces of reading and pieces of writing" connected with the jobs can often give leads for employment.

A class assignment might well encourage students to draft a get-acquainted letter or a letter of inquiry to send to potential employers. One student who hoped to pursue a career in journalism drafted this letter to his favorite columnist at the local newspaper. It served as a get-acquainted vehicle with just a suggestion of future employment possibilities.

Dear Mr. _____:

Your colums are great. I started reading them a couple of years ago when I entered high school, and now they are what I read first every night in the newspaper.
May I interview you for my school newspaper? If you'l tell me how you got where you are, it ought to make a terrific article for one of the forthcoming issues.

You probably want to know something about my school newspaper and my writing before you grant an interview, so I'm enclosing a copy of the latest issue. On page 3 you can see my column, in which I often try to imitate your style.

I'd personally like to hear about the road you traveled to get to your present job because that's the kind of job I'd like to have someday. Now that I'm sixteen I wish there were a first-step job I could get, to learn more about the newspaper business. Do you think there might be any chances of summer employment with your newspaper?

I'll save the rest of my questions for the interview that I hope you'll grant. Would you have time to see me at 3:30 p.m. on Thursday, the 24th? I'm looking forward to meeting you in person.

Your fan,

Preparing the Resume

A teenager's first resume is an exercise in self examination. It should be a presentation of strengths, and many students feel that at the high school level, they have few strengths that would be of value on the job market. But when they look at their hobbies, skills, volunteer work, energy, and extra-curricular activities, they often find that they have a good story to tell.

The following resume format was arrived at by a class of students from a high school that offered a wide range of extra-curricular activities. They agreed that each student should use only those headings that would show his other strengths and should omit the others.

Resume

NAME

Home address:
Street
City, State, Zip Code
Phone Number

Picture

School address:
Name of school
Street
City, State, Zip Code
Phone Number

SCHOOL ACTIVITIES

Senior Year
Junior Year
Sophomore Year
Freshman Year

SCHOLASTIC HONORS

ATHLETICS

HOBBIES AND SKILLS

CHURCH ACTIVITIES

WORK EXPERIENCE (VOLUNTEER AND/OR PAID)

REFERENCES

PERSONAL INFORMATION

After teenagers have drafted, redrafted, and polished their first resumes they mail it with requests for interviews and letters of application, and take it along on visits to potential employers.

A personal visit to an office or company, even when no immediate job is available, usually impresses the potential employer with the interest of the student. "Please let me know when an opening occurs," is a good parting message, especially if followed up by a letter or phone call a month later, just to check of any help is then needed. Persistence is impressive, especially in a teenage job seeker. Such persistence often results in an interview when an opening does occur. So teenage job seekers need to think in advance about how to win the interviewing game.

Succeeding in the Interview

There are three parts to any interview -- the BEFORE, DURING, and AFTER. The BEFORE part includes all the previous material in this article right through sending a good resume and letter of inquiry to the person with whom the teenager hopes to have a job interview. When the interview is granted, the teenager then has to decide what to wear to make the best impression and what questions to ask the interviewer. Carrying a toped list of questions into the interview shows a degree of preparedness and interest that would please most business people.

The DURING part of an interview can be rehearsed in English class in a role-playing situation. A guidance counselor or a resource visitor from an employment agency can give constructive comments on the role-playing performance of the potential interviewees.

The AFTER part involves an immediate thank-you letter, and hopefully a success report in English class if the interview resulted in a job offer.

Conclusion

A careers unit suitable for a secondary English class covers a lot of territory. This unit started with orderly brainstorming and went all the way through the post-interview thank-you letter.

Though parts of the unit could stand alone as English assignments, the whole progression of activities offers maximum benefits. The cumulative gains for students in language-arts skills and dicision-making are greater than their mastery of the various independent components. Students will have reinforced and practiced the crucial language-arts skills of oral

communication, reading, and writing. More than this though, they will have been given practical guidance in making one of the most important decisions in his life--the decision regarding Career Choice.

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3. Taba, Hilda. Hilda Taba Teaching Strategies Program. Miami, Florida. Institute for staff Development, 1971.

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ARTICLES NEEDED FOR FUTURE ISSUES

Each issue of ELAB contains general articles and news about English and Language Arts teaching, and the journal is always on the look-out for pieces by classroom teachers. (Articles by K-6 teachers are especially needed!)

Each issue also has a "theme" that unifies at least part of its contents. And articles are needed that relate to these up-coming themes:

Fall, 1979--Literature and General Students. Deadline: 15 July 1979

Curricula and methods appropriate for teaching students who are not going to be professional students of literature. Helping elementary and junior high school students learn to appreciate literature. Using science fiction, adolescent novels, and other popular literature to teach literary appreciation and principles of literary study.

Winter, 1979--Getting from Theory to Practice in Writing. 15 October 1979

How to put theoretical and research-based information into actual use in elementary, middle grade, high school, and college classes. Especially welcome will be compact articles that explain a specific theory and then present a way to implement it in the writing class.

Likely future themes include:

Preparing New Teachers of English Language Arts

The English Language Arts Department Head

STRIKING A BALANCE IN THE WRITING TRADE

Sister M. Labouré Harig

To guarantee that our writing students could produce prose products worthy of "export" or publication, we designed an elective course called "Critics on Review-ing" that imported some of the best and most experienced publishing writers within the radius of our campus. The guest lecturers represented established critics from two metropolitan daily newspapers and one suburban weekly. They were asked to address themselves to the art of critical writing in the fields of dance, pictorial art, drama, music, and fiction-biography. A sample paragraph excerpted from a letter of invitation sent to the art critic will illustrate the format recommended to the speakers:

> May I suggest that you incorporate in your talk some guidelines for preparing to view art, choosing what to view, how to view, and finally how to respond in a written form. Any information you choose to include about your own preparation, your procedures for writing about art will be of value.

The course had three phases: five lectures by critics in the arts; attendance at several performances and exhibits and the reading of a novel or biography; the production of five student critiques. This cycle of listening, viewing, reading, and writing produced the desired effects: students who were better versed in the arts, who were more broadly exposed to the arts in performance, and who could make intelligent critical comments about their experiences.

The course was so designed that class members were briefed on the art form in general, and on the upcoming performance, exhibit, or reading in particular. For example, the dance critic, who also had a strong background in music, offered guidelines for viewing and enjoying ballet. He discussed the elements of music, movement, use of space, lighting, set, and costumes. He described in detail his manner of preparing for viewing a ballet--both his long-range education and his immediate review of script or score. He spoke of the preliminary interviews he often held with the principal dancers. He shared his criteria for evaluating the performance and his procedures for writing the critique for the next day's paper. Methods of notetaking, composing the article at the typewriter, and sending the finished product off to meet his deadline were some of the details shared by the speaker.

Sister M. Labouré Harig teaches in the English department of Notre Dame College (South Euclid, 44121).

Sample dance reviews and critiques written by the guest speaker were made available to the students to serve as models. With these in mind, the students attended a ballet performance, in this case the American Ballet Theater that was in town. At the next class meeting the class members brought the drafts of their dance critiques. Of course they had all read the reviews of the ballet that had appeared in the next day's paper. Comparing their own responses and observations with those of the established professional writers was a valuable learning experience, they submitted.

Since "Critics on Review-ing" was a course in writing education and experience, students were given chances to revise their articles before attempting to market them. The early drafts of the articles were evaluated as P, publishable; AP, almost publishable (requiring minor editing), or NP, not publishable (seriously lacking in content, approach, accuracy, or completeness). Several students did succeed in having their pieces published in the campus newspaper and since then have become regular writers for the cultural beat.

As the course developed, students had occasion to see Julie Harris in The Belle of Amherst, to attend La Boheme and The Magic Flute performed by the Metropolitan Opera on tour, to visit exhibits at the Cleveland Museum of Art and other galleries, and to read a best seller of their choice. In every case the student writer was prepared for the experience and guided in ways to view, respond, and write about the event or experience.

An interesting corollary of the course was the invaluable career preparation information volunteered by these successful professional writers. As the speakers described their own educations (most of them were schooled in the arts and then turned to journalism), they all urged the students to gain broad, liberal backgrounds as a base for intelligent critical writing. Three of the five critics were concommitantly involved in education as part-time college or high school instructors.

A formula for writing publishable articles emerged by the conclusion of the fifth lecture in the series:

1. Read, research, study your area of the arts.
2. Make immediate preparation for your writing by reading resumes, reviewing scores, listening to recordings.
3. Attend the performance or exhibit, or read the book, in its entirety (to break this rule would result in immediate dismissal, one music critic informed the class).
4. Enjoy the performance as a whole before forming a favorable or unfavorable judgment. Go back over the work and determine why you feel the way you do. Re-examine the elements of the art form, weighing them individually. No performance is all bad or all good.
5. Write up your judgment, keeping your audience in mind (including those who were not in attendance). Observe the length restrictions imposed by your newspaper's space limitations.

In retrospect we found that the design of the course answered several needs. It brought to our campus some of the most widely read local critics in the arts, it provided immediate preparation for attendance at cultural events, and it cultivated habits in our students of reading gooks, reviews and critiques of the performing and visual arts. Students trained for professional careers in writing heard first-hand from top

critics in the field. They were able to make personal acquaintances among the critics and noted later that they were reading their articles about the arts more carefully and more frequently.

We are happy with our innovative import-export method of developing professional writers. "Critics on Review-ing" resulted in our striking a favorable balance of trade in our writing program. The value of our sutdents' exported publishable prose, along with their newly-acquired skills and attitudes, greatly exceeded the cost of importing five professional writers.

* * * *

NCTE RECEIVES FEDERAL CAREER EDUCATION GRANT

The NCTE has received a grant of $84,932 from the U.S. Office of Education to conduct a fourteen month career education project to be administered from NCTE Headquarters at Urbana, IL. The purpose of the grant is to enable NCTE to assist its members in examining the value of career education in the teaching of language arts. With the grant, NCTE will collect and disseminate information about classroom methods and materials with which to implement career education in English language arts classes in secondary and elementary schools.

Jan Kilby will serve as project director, and Charles Suhor, NCTE Deputy Executive Director, will serve as administrative director of the project. As they begin the project, they will survey NCTE members to discover their current knowledge, attitudes, and classroom needs in relation to career education. Results of the study will guide them and a Task Force of ten English teachers, professors, and supervisors involved with career education in conducting the project.

The project directors and the Task Force will prepare a teacher handbook, three monographs, four newsletters, and a series of journal articles focusing on English and career education. In addition, a preconvention workshop on career education and English will be offered at the 69th Annual Convention in San Francisco in 1979. Convention dates are November 22-24.

Those serving on the NCTE Task Force include Lori Clarke, University of Utah; Patricia Clayton, Andrew Bell Jr. High School, New Orleans; Marjorie Farmer, Philadelphia schools; Edmund Farrell, University of Texas; Kris Gutierrez, University of Colorado; Marjorie Kaiser, University of Louisville; Glenn Leggett, John Deer Company, Moline, IL; Jessy Perry, San Diego schools; Donna Townsend, Texas Education Agency; and Francis Weeks, University of Illinois.

CAREER ALTERNATIVES FOR COLLEGE ENGLISH MAJORS

Frank C. Cronin

Even though teaching jobs continue to dry up, the employment prospects of college English majors in alternative careers can be excellent, if there is careful planning and preparation during their undergraduate years. Because of the explosion of knowledge in contemporary technological culture as well as the much-discussed literacy crisis, the English major's skills in written communication are very much in demand in our report-oriented culture. English majors can capitalize not only on their communication skills but also on their literary-critical and analytical skills, their understanding of human nature from literature, and their literary background in the history of culture and ideas--providing, of course, that they have not merely passed through the required courses without acquiring the verbal and analytical skills proper to our profession. Former English majors find that their skills in literary-critical analysis are easily transferable to such things as analysis of problems in management and sales.[1]

Placement directors with whom I spoke find English to be the most flexible college major.[2] Careers of former English majors do not follow any patterns because their verbal facility and their critical and analytical skills enable them to master other fields quickly. Above all, their writing skills are much in demand. Placement directors have also pointed out to me that English majors verbal facilities enable them to score high in aptitude tests for other careers. Aptitude testing specialists are able to design tests for a number of career interests that will screen out English majors. Not surprisingly, English graduates are often the recipients of particular attention within an organization and consequently are often the recipients of opportunities to advance--if they have made the most of their college English education.

The plight of liberal arts majors, especially humanities majors, seems grim indeed in view of the fact that there will be three times as many liberal arts graduates in 1980-81 as there were in 1960-61.[3] Nevertheless, English majors' prospects for rewarding employment can be greatly improved, if they plan ahead and prepare well by taking a number of critical steps.

First, they must keep their options open and realize that a good English education prepares them for many careers. Early in their college careers they must begin the self-scrunity that will enable them to identify their real interests and strengths in fields other than English.

Frank Cronin is an associate professor of English and directs advising for undergraduate English majors at Ohio University (45701).

Even a hobby may indicate a serious interest and be the start of a rewarding career.

In the course of this self-discovery process, the English major must select courses in alternative fields that will demonstrate serious interest to the prospective employers in business, industry and government. A second major is the best course of action, but a substantial minor, official or unofficial, is an excellent asset in the employment process. Interest in the new field will continue to deepen naturally as the young person becomes more involved in it.

Other critical steps emphasized by the College Placement Council include taking advantage of career planning programs as "early, preferably by the sophmore year," taking part in "experimental programs offered by colleges and employers," and recognizing that "once employed, progress will depend upon continuing education and training."

English majors must receive our generous moral support and career counseling. They must be brought to realize that their English education prepares them for many careers besides teaching. And they need to know that, even though getting the first job is difficult, job-changes (which are more frequent than they may think) and advancement during the rest of their careers will depend almost entirely on how well they have performed on the job.[4]

College teachers are in the best position to help young people prepare realistically for the world of employment. Furthermore, we should no longer consider preparation for graduate school to be the central concern of our teaching. In addition to scheduling speakers and devoting some of class and personal conference time to career counseling, some of us should develop a new specialty in career counseling for English majors.

We should also recoment to our students and keep on reserve two excellent books: Dorothy K. Bestor's Aside from Teaching English, What in the World Can You Do? (University of Washington Press, 1977), and Richard Nelson Bolles' What Color is Your Parachute: A Practical Manual for Job Hunters and Career Changers (Ten Speed Press, 1977). Both books have excellent biblographies. The October 1978 issue of College English contains two reviews of Bestor's book and a historical survey of English employment that puts the present crisis in perspective, and summarizes the evidence--so long ignored by our profession--that we should have been gathering data on alternative careers, and that our English majors should have been prepared for alternative careers all along.[5]

Even though Ms. Bestor's excellent book is designed primarily for graduate students in English, its wealth of information, practical advice, and encouraging insights are readily adaptable to our undergraduate English majors. The book is a careful survey of the English graduate's labor market; it is rich in success stories, suggestions, and guidelines that are designed to be springboards to countless adaptations to the personal interests and strengths of majors.

After several excellent chapters of general advice and encouragment (e.g. "Taking Inventory" and "Some Strategies") she surveys the most likely fields for English majors: writing, editing, and other positions in business, industry, and government. College English reviewers found the book to be just a bit thin in radio, television, and editing and writing positions in the areas of sales and marketing. However, the few omissions are slight by comparison with Ms. Bestor's extraordinary accomplishment.

Like Ms. Bestor's book, Bolles' is a practical step-by-step set of instructions--a method of job junting that is endlessly adaptable to individual needs. As he observes, most job hunters simply do not understand how the employment process works. They spend some time thinking about what happens on their side, but almost never reflect upon the point of view of the organization and the recruiter--even though, ironically, they may have read Wayne Booth's book, The Rhetoric of Fiction, and may be skilled in the critical analysis of literary point of view. Practice in writing trial-run letters of applications and data sheets, as well as work on such critical skills as capitalizing on the pressures on the recruiter, are not premature subjects for mini-course study in the junior year of college. For those English majors who prepare carefully the opportunities are limited only by the limits of their imaginations.

NOTES

1. Much of my information in this article is based on interviews with college placement counselors.
2. Lawrence R. Malnig and Sandra L. Morrow, What Can I Do With a Major In. . .? (St. Peter's College Press, 1975). Also see Linwood E. Orange, English: The Pre-Professional Major, 2nd rev. ed. (New York: MOdern Language Association, 1973).
3. Position Statement of the College Placement Council, Inc. Approved, January 1975.
4. Robert Calvert, Jr., Career Patterns of Liberal Arts Graduates (Cranston, RI: Carroll Press, 1969), p. 84.
5. William H. Evans, What Does the Research on Alternative Careers Say to English Departments and English Majors," College English, 40 (Oct. 1979), 199-205. The review articles in the same issue are by Carol Harm and R. T. Lenaghan.

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NOMINATIONS SOUGHT FOR CORBETT AWARD

To encourage Ohio English and Language Arts teachers to submit articles to ELAB, OCTELA has establish the Edward P.J. Corbett Award.

Ohio writers with articles published in ELAB from the Fall 1978 issue through the Summer 1979 issue are eligible for the first annual Corbett Award.

Finalists and the award winner will be announced at the 1979 Convention (to be held in Zanesville, 12-13 October) and in the Winter 1979 ELAB.

To nominate an article for the Corbett Award, send the ELAB Editor a letter indicating the author, article, and issue of publication, as well as a sentence or two explaining your reason for making the nomination. Final selections will be made by impartial judges.

FROM LITERATURE PH.D. TO COMMUNICATIONS SKILLS SPECIALIST

Mark A. Bernheim

As I was completing a doctorate in Comparative Literature at a major Eastern university where I also worked as a Teaching Assistant, I was asked, purely by chance, to take over a section of what was there called "Tech Comp"--a junior level expository writing course far more business- and preprofessionally-oriented than technical. I discovered much to my surprise that a large percentage of them were headed for graduate study or immediate employment in Business, Economics, Management, Accounting, Law, and Advertising. Like today's Johnnies and Janies who can neither read nor write effectively, they were singularly unaware of the use they would soon have for the powers of language, the nuances, tones, attitudes, shades of meaning, elements of persuasion available to them. They couldn't imagine that any English teacher could possibly furnish useful information and the key to abilities that could be put to direct use in the short period of time before they left the academic environment. The furthest thing they could envision was that anything concrete and smacking of the "old way" of teaching would be of any value whatsoever. In short, this was another course to "suffer through," and one with a reputation for incurable dulness.

These combined factors seemed to present me with a huge hurdle in my image as a freshly-hatched writing skills specialist, expecially since I was to receive not an iota of guidance from any one who had taught it before. No one seemed to recall anything he/she had done, perhaps deliberately blotting it out in favor of more literary pursuits. No one had seemed to pay the slightest attention to this stepchild course, even to the point of considering the obviously desirable division of the oversized section into a truly technical group and one that was not. Such was my first suggestion, based only on the practical and immediate perception that large numbers of the students needed to emphasize certain skills while others did not. Once such a split was effected, I was able to begin the serious task of devising the content for pragmatically-based course aimed at each group. My labors included the following:

> -Selection of a text, involving ransacking others' dusty and neglected shelves, comparison of findings, ordering personal copies, selecting the best of the lot, familiarizing myself with its strengths and weaknesses, and being prepared to continue the search indefinitely for the ideal text;

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-Planning of assignments and syllabi for both class- and home-work for both groups, exercises that would ideally coordinate practical and theoretical insights;

-Commitment to thorough reading in the field although such investigation has nothing whatsoever in common with the research one has been trained to do;

-Building of confidence in one's abilities to do well in so "foreign" a field.

Initially, I found help in these efforts through part-time teaching I began doing for a branch of the Federal Civil Service Commission located nearby. Here, however, the frustrations of teaching lower- and mid-level managers principles of "correctness" that went directly against their bosses' notions of official "governmentese" proved ultimately harrowing and undercut somewhat my youthful optimism with a sense of schizophrenic futility. Eventually, however, my own background in family-owned businesses, gained between periods of schooling in my youth, helped rather significantly in providing experience I could immediately draw upon as a measure for the theoretical readings I continued to do. That is, the fact that I was raised in a retail business environment gave me an advantage over someone who had perhaps been seriously of the specific needs of business. But, in retrospect, I see now that none of this proved quite as useful as the actual teaching experience I gained that first year or two, a foundation I have built upon in succeeding years and continue to supplement to this day.

As more and more students are coming to realize that their very futures may depend upon the impressions they create through the various modes of communication they will use--from the letters and resumes they write to seek employment to the follow-ups and interviews that result, as well as the stream of memos, letters and reports they must handle while on the job--they must, as I tell them, make a true choice whether they will be effective or careless communicators, sensitive or crude, attuned to others' expectations and needs or narrowly self-oriented. Our undergraduates, faced with such choices, are exerting, in many ways as part of the growing movement of student consumerism, new pressures upon us, as educators, to make up for lost time and wasted opportunities.

To meet such demands, and as a result of my own conviction that we must make the most out of aroused public concern before it melts away, I have made seven attempts to ensure that the once commonly-held but now commonly-challenged value of literacy in education by firmly renewed as a commercial necessity.

First, I continually examine, discuss, and evaluate all available texts, new editions, revisions, and collaborations in the field of Business Communications. As a self-proclaimed "textbook authority" for other and newer teachers puzzled over the process of selection, I have even distressed the neat bookkeeping procedures of our university bookstore, for students often commit the unheard of act of keeping rather than reselling their expensive and unwieldy texts, so pleased are they with the information therein.

I also attempt, within budgetary constraints, to increase significantly departmental and library holdings in the field, including as many American Business Communications Association publications as possible.

Third, I do as much off-campus consultancy work as my schedule permits, reinforcing the ties between the academic and professional communities (or in some cases, establishing them), demonstrating that our pedagogy can and does function in the "real" world, that we do care and are useful.

I bring much-expanded use of audio-visual materials to everyday classes, usually in the form of students' sample responses to business situations, names "blocked-out," grades and effectiveness to be determined by common consent of effectiveness and sincerity.

Fifth, I work, after formal class affiliations are over, with ex-students on resumes and job application letters and files, to give the "brush-up," the extra confidence to rise to the challenge of "Put that in writing, young man (or woman), and we'll see about your working here" so often reported to me as the last remark at an interview. Indeed, I have had the dubiously gratifying distinction of reading, on several occasions, letters offering my ex-students better-paying beginning jobs than mine, letters including direct references to the high quality of the applicant's written communications!

I also introduce a new measure of seriousness and mutual accountability into the course, insisting, often against the students' collective wills, that they be--or at least attempt to be--sensitive, interested, nonhostile masters of their own language. They need not be "Hemingways" (as they sometimes feebly protest), but they must be correct, concise, coherent, and clever communicators. And here why not use all those years of "literary" training to talk of effectiveness and maturity of <u>style</u>? After all, language usage, whether in fiction or in exposition, has certain basic characteristics of expression which do not significantly change. What we admire in a great literary figure is closely allied with what we appreciate in an effectively written piece of business communication, for unless our tastes run to the exaggerated or bizarre, a lucid and convincing style remains the same. To draw upon that wealth of literary training is to give the clearest indication of the ultimately useful nature of the humanities in all their protean potentialities!

Finally, I encourage students to see us all as citizens and consumers both. I am quick to share with them, whenever possible, my own experiences and make such dealings part of our classroom work. I customarily tell them, for example, of my interesting experience with the nationally-known manufacturer of my child's collapsible stroller. When I wrote to the company requesting a minor part be sent so that I might repair a broken wheel, many weeks went by with no reply whatsoever. The day after I wrote a second, less cheerful letter, I received the part in a plain, brown envelope unaccompanied by any note. Weeks later, obviously at a loss to know if I ever received the first shipment, they had to send me a second, equally rudely done. The waste of time, money, and good will is apparent in a way that no theoretical example can be.

I show them the inane letter I received from a famous maker of cosmetics, written in response to a letter I wrote on behalf of my wife, complaining about an almost-empty tube of make-up newly bought. Even the most uninterested student sees the ludicrousness of the letter <u>addressed</u> to Mrs. Judith Bernheim and twice apologizing for the "inconvenienced" (sic) caused to "your wife!" In a classroom setting, such letters carry electrifying impact in terms of showing students impressions they do <u>not</u> want to create.

The aim of the above techniques is to bring students to a new awareness of the significance of the subject we are all involved in pursuing. In place of their previous notions of "right" and "wrong" they emerge from my course, if I am successful, with an understanding of the "gray" areas of

Business Communications, the significance of the impression made upon the unsuspecting intelligence, the openendedness of what can be done if the choice is made to be an efficient and skillful communicator rather than a haphazard one. I seek to provide them with every material they will need so that the choice, when it is made long after our association has ceased in its formal nature, will favorably reflect on our efforts. That is, we must make students see that they need us, as the larger professional community needs us, to furnish the raw materials for such vital choices.

* * * *

IDEAS SOUGHT FOR 1979 CONVENTION

OCTELA is building for the big event--the National NCTE Convention that will be held in Cincinnati in November, 1980. One way to "build" is to have a big, successful State Convention in 1979.

Please help to make OCTELA's Convention--12-13 October in Zanesville--a huge success. Send your ideas, suggestions, and encouragement to the program planners. And of course plan to attend!

Do you have:

Ideas for topics of workshops?

Recommendations for good speakers?

Ideas about scheduling or arrangements?

If so, contact the Program Chair for the 1979 OCTELA Convention: George L. Ware III
Ohio University-Zanesville
1425 Newark Road, Zanesville, OH 43701

More details will appear in the Summer issue of ELAB. For now, though, mark October 12-13 on your professional calendar.

PROCESS AND PROCEDURE: DIRECTIONS FOR COMPOSITION TEACHERS

Glenn W. Irvin

English teachers who approach composition through the modes of discourse are familiar with process, or process analysis, as a pattern of development underlying many types of writing. However, they are usually unaware of its relationship to procedure writing as taught in technical courses and employed widely outside the classroom. In addition, teachers of technical composition do not often recognize procedure writing as a part of the process mode. But a careful analysis of these forms demonstrates their affinity and offers a number of techniques which can be used successfully in the classroom.

In Process and Thought in Composition, Frank D'Angelo defines process as "a series of actions, changes, functions, steps or operations that bring about a particular end or result"[1] It suggests movement and continuous action and places its emphasis on the how. In process exposition, the writer presents "a step by step description of how some process takes place: a natural process, a scientific process, a mechanical process, an historical process, a social process, a creative process."[2] The paradigm for process (the model or outline which carries the pattern of thought, usually the thesis sentence, the main sentences of the supporting paragraphs, and the concluding or clincher sentence) can be simply illustrated:

Introduction (thesis)--What is to be done, materials needed, definitions of terms.

Step 1 (phase 1)

Step 2 (phase 2)

Step 3 (phase 3)

Step 4 (phase 4)

Step 5, 6, 7, etc. (phase 5, 6, 7, etc.)

Conclusion--Usually the result.

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In the composition class, this paradigm can serve as an organizational pattern for a variety of topics, but it is usually confined to the "how to" theme: How to bake a cake, how to change a flat tire, how to get from my house to school, how to catch a mouse. This limitation is unfortunate since the process can be made as simple or as complicated as desired, fitting itself to the capabilities of individual students, and involving research, preparation, and presentation which may take the student far beyond the simple exercises of the classroom. This is even truer of procedure writing, a specialized form of process.

Leslie H. Matthies in The "Playscript" Procedure defines a procedure as "a document that explains the way to proceed to do work." Matthies argues that playscript procedure (which like D'Angelo's conceptual rhetoric, emphasizes motion), must contain five elements: it must tell how to proceed, it must cover one definite, single cycle of action, the action steps must be written in logical time sequence, people must get in the action, and these people are usually groups.[4] To fulfill these requirements, the procedure would adhere to this paradigm:[5]

1. Purpose
2. Scope
3. Policy
4. Definitions
5. References
6. Contents (if the procedure is lengthy)
7. The procedure itself (steps 1, 2, 3, 4, etc.)
8. Flow chart (if necessary)

Parts one through six form the introduction, and part eight is an appendix. The paradigm for procedure, then, is identical to the paradigm for process, of which it is a part.

Most of these elements can be found in the Standard Operating Procedure (SOP) for the Employee Suggestion Program which will serve as a model for this discussion. (See the accompanying exhibits.) Part I, the Purpose, is an explanation of why the procedure is being done. In more conventional terms, it corresponds to a thesis sentence, announcing and limiting the subject for both reader and writer. The Scope names the persons or groups involved in the procedure, and must specify those excluded as well as included. In the model, sections A, B, and C of the Scope limit the applicability and designate the audience.

The next section, which deals with Policy, states thecorporation's position regarding the SOP. Policy can apply to any subject for which a procedure is being written. For example, company policy might be that every employee will accrue and expend vacation time each year. The procedure would explain how this time is earned and taken. In the model SOP, the policy statement also lists the corporate elements responsible for administration of the program, and, by defining the Employee Suggestion Program staff and committee, it identifies individuals and groups that might otherwise remain obscure. This continues in the next section, Definitions, which consists of terms requiring definition in order for the SOP to be understood by everyone to whom it applies. Not all procedures employ terminology requiring clarification, and in the exhibit the section contains only job descriptions. However, definition of technical terms is an important part of any process, and becomes critical when special equipment, tools, or materials are necessary

ADMINISTRATIVE

Standard Operating Procedure

SUBJECT	DATE	S.O.P. NO.
EMPLOYEE SUGGESTION PROGRAM - SEMICONDUCTOR GROUP	11-24-75	1-10

PURPOSE

To outline the basic features of the "EMPLOYEE SUGGESTION PROGRAM (ESP), providing an orderly system whereby ideas will be encouraged, submitted, evaluated, answered and equitable rewards presented for adopted ideas.

SCOPE

The "EMPLOYEE SUGGESTION PROGRAM" is available to all employees of the Motorola Semiconductor Group, that meet the following criteria:

A. Below the job classification of "Manager";

B. on active payroll status; and

C. employed within the continental United States.

POLICY

The Semiconductor Group of Motorola, Inc., approves, supports, and encourages the use of the "EMPLOYEE SUGGESTION PROGRAM" which provides a method for dollar saving ideas to be brought to the attention of the company, while motivating employees to take an active interest in the business activities of the company.

The "EMPLOYEE SUGGESTION PROGRAM" is responsible to the Manager of Manufacturing Training Services and Suggestions, who in turn, is responsible to the Manager of Technical Services.

The "EMPLOYEE SUGGESTION PROGRAM" staff consists of the Suggestion Program Administrator, Suggestion Program Investigators, Suggestion Program Committee and clerical personnel.

The "SUGGESTION PROGRAM COMMITTEE" consists of representatives from a least the following departments: Industrial Engineering, Accounting, Personnel, and a Suggestion Program Administrator or his designated alternate.

DEFINITIONS

"ESP" Evaluator: Authoritative person for the area of application of the idea, who examines or judges the acceptability of an offered idea and responds to the "ESP" administrator by completing the reverse side of the suggestion form, then takes necessary action to expeditiously implement the accepted suggestion.

SUBJECT	DATE	S.O.P. NO.
EMPLOYEE SUGGESTION PROGRAM - SEMICONDUCTOR GROUP	11-24-75	1-10

DEFINITIONS (Continued)

"ESP" INVESTIGATOR: Reports to the "ESP" Administrator. Investigates questionable answers from evaluators; verifies suggestion usage with evaluators; compiles savings data on implemented suggestions and submits savings information to the "ESP" Administrator for review.

REFERENCES

SG - SOP #1-14 Agreements with Employees on Patent and Confidential Information

SG - SOP #4-15 Records Retention and Disposition

ADDITIONAL INFORMATION

The "EMPLOYEE SUGGESTION PROGRAM" office has prepared a pamphlet explaining this program in detail and it is available to any employee that requests it through that office. (Ask for Attachment for SOP #1-10.) This pamphlet covers in detail the following:

A. Administration
B. Award Approval
C. Rules Governing Evaluations, Savings and Responsibility
D. Special Conditions
E. Suggestions Not Eligible for Award
F. Property Rights and Patentability
G. Suggestion Award Appeal
H. Suggestion Policy Appeal

SECTION A. EMPLOYEE SUGGESTION PROGRAM ("ESP")

RESPONSIBILITY	ACTION	
Employee (Suggester)	A-1.	Acquires the "ESP" packet (Form TB010630313) from the "ESP" display by the bulletin boards, the "ESP" office or designated person at the Sales Offices and smaller facilities. Reads the instructions on the front of the form, and the rules on the back of the form. Fills out the form completely and carefully.

SUBJECT	DATE	S.O.P. NO.
EMPLOYEE SUGGESTION PROGRAM - SEMICONDUCTOR GROUP	11-24-75	1-10

SECTION A. EMPLOYEE SUGGESTION PROGRAM ("ESP") (Continued)

RESPONSIBILITY	ACTION	
Employee (Suggester)	A-1.	(Continued) Submits the completed form to the "ESP" office, retaining the last copy (yellow) for the suggester's records.
"ESP" Administrator	A-2.	Collects the suggestions, logs them in, reviews them for eligibility and distributes them to the appropriate "ESP" Evaluator.
"ESP" Evaluator	A-3.	Examines and judges the acceptability of suggestions, responds to the "ESP" Administrator by completing the reverse side of the suggestion form and returns the form to the "ESP" Administrator.
"ESP" Investigator	A-4.	Investigates, analyzes, calculates the dollar savings, records the findings on the "ESP" packet and returns the packet to the "ESP" Administrator.
"ESP" Administrator	A-5.	Reviews packet for accuracy and completeness, forwards the "ESP" packets to the "ESP" Committee, those suggestions that the award is $100 net and greater, or those suggestions that have "job responsibility" questions.
"ESP" Committee	A-6.	Evaluates the findings of the "ESP" Investigator. Approves or disapproves the award for the suggestion and returns the "ESP" packet to the "ESP" Administrator.
"ESP" Administrator	A-7.	Notifies the employee (suggester) of the acceptance or rejection of their suggestion. In the event of rejection or award, the suggester has the right to appeal.
	A-8.	Arranges for the applicable award to be presented to the suggester.

APPROVED:

Virden Scranton

to complete the procedure.

The Reference section corresponds to the bibliography in formal research papers, but placing it early rather than at the conclusion provides further justification for the procedure and encourages a review of relevant material. The SOP in the exhibit refers only to other corporation documents, but this is not a characteristic limitation. In fact, procedures often involve government documents (especially if the SOP must be written to meet government specifications), technical manuals, and people interviewed while preparing the procedure. If the SOP covers a lengthy and involved topic, a table of contents can be inserted after the References. The Contents should list the alphabetical or numerical designation of each section, followed by its descriptive title. As in the model, Additional Information can be included prior to the step-by-step explanation of the procedure.

The Procedure itself (Section A in the exhibit) follows Matthies' "format":[6]

Actor	Logical step sequence	Action: action word	Action: action sentence
WHO Employee (Suggester)	A-1	ACQUIRES	the ESP packet (Form TB010630313) from the "ESP" office or designated person at the Sales Offices and smaller facilities.

Precision and clarity are paramount in this section. Jargon must be avoided to insure general comprehension. Sentences should be kept short, and like a cookbook recipe, they should be filled with verbs committed distinctly and specifically. Either you add one-half teaspoon of salt or you don't.[7]

The procedure writer does not attempt paragraph development in the traditional sense, but in effect this is what he achieves. The model SOP contains only action sentences, but in more lengthy procedures, the action sentences, in the imperative mood with numerical designations are often followed by explanatory material in the indicative mood with letter designations. The logical ordering of the material by section with the attendant subdivisions forms paragraph units arranged and printed in a manner to assist understanding.

Although this analysis has focused primarily on procedure writing, which by its nature and application is more technical than process writing, there are a number of techniques here that the English teacher can use to advantage. The statement of Purpose, for instance, compels the writer to establish a thesis early in the paper and keep it clearly in mind while composing. The Scope functions as a limitation, and perhaps more importantly it specifies the the audience. Too often students write papers to the instructor or to a nebulous "they" understood to be the reader. The precise delineation of audience forces the writer to address his vocabulary, syntax, and organization to a definable group. The clarification of terminology confronts the writer with another rhetorical mode of discourse--definition, which now has practical and immediate application. This section also promotes an awareness of words, especially of technical jargon, that might otherwise be taken for granted, or even worse, misunderstood by both writer and reader.

Researching the procedure can lead the writer to corporate policies, technical manuals and journals, government documents, and personal interviews. This variety provides ample opportunity for the student to investigate a topic. In this context, John A. Walter believes that "writing assignments should be as practical as possible and . . . their subjects should

engage the interest of the students. I have observed that engineers and scientists in professional life write research reports based on library research rarely, but I believe that such an assignment makes good sense in school, and that it is more realistic than having students attempt to simulate the kinds of documents that they are much more likely to have to write once they have completed their professional training."[8] The relationship between the section and subsection designations and conventional paragraphing is easily discerned by most students, and the modified outline structure of the procedure format demonstrates this visually even to those writers who have difficulty with sequential development.

Procedure writing also lends itself to a variety of classroom activities. In addition to the research already mentioned, students practice oral skills while interviewing people involved with the procedure, and learn to take accurate notes that will later be incorporated into their writing. Practicing technical writers from local businesses can also be invited into the school to discuss formats, provide examples of procedure writing, and act as consultants to student writers. If desired, procedures can be constructed around school activities, such as fire drills, registrations, returning texts to the bookstore, or processing petitions through student government.

Procedure writing has traditionally been limited to classes in technical writing but there is no reason for this. Nor is there any excuse for technical classes not to be familiar with process and its many other applications as a mode of discourse. Understanding that procedure writing lies within the larger context of process writing and making use of this relationship can benefit teachers of both subjects. And when it comes time to evaluate the product, the standards are clear. As John Walter argues, "the only really sensible criteria forjudging quality in technical presentations are pragmatic: does the report, article, manual, or whatever, work for its readers?"[9] In other words, can you follow the directions?

NOTES

[1]Frank D'Angelo, Process and Thought in Composition (Cambridge, MA: Winthrop, 1977), p. 98.

[2]D'Angelo, p. 99.

[3]Adapted from D'Angelo, p. 101.

[4]Leslie H. Matthies, The "Playscript" Procedure: A New Tool for Administration (Stanford, CT: Office Publications, 1961), p. 8.

[5]The following material was developed by William Terrill, Administrative Procedures Specialist for Motorola, Inc., Phoenix, AZ. I would like to thank both Mr. Terrill and Motorola for permission to reproduce the model procedure.

[6]Matthies, p. 86.

[7]Matthies, p. 34.

[8]John A. Walter, "Confessions of a Teacher of Technical Writing," in The Teaching of Technical Writing, ed. Donald H. Cunningham and Herman A. Estrin, (Urbana, IL: MCTE, 1975), p. 98.

[9]Walter, pp. 97-98.

BALANCED CURRICULUM OR TROJAN HORSE: THOUGHTS ON CAREER EDUCATION AND ENGLISH

Richard Gebhardt

These nights, drowsy English teachers can't doze through the late show without being disturbed by periodic pitches--"Call now, operators on duty!--of the Midwest School of Bartending and Broadcasting Arts. More seriously, "career education" has become one of the favored and funded concepts in education at all levels. States mandate vocational programs for students from kindergarten through high school. Vocational materials are developed in government-supported research centers. Student interest dwindles in college majors that are not job-oriented.

In such a climate, teachers of English and the other humanities may well wonder just where they fit in. They may--indeed, they should--ask how the liberal arts values of their fields relate to the pragmatic values of vocational education. They should ask this question because it may do their professional behavior and their threatened egos good to discover that there is no conflict betweeen liberal education and career education.

A good education must help students identify and clarify their vocational goals, and it must provide them with information and skills useful in earning their livelihoods. An equally important goal of education, however, is to prepare students to continue learning--for their personal growth and satisfaction, as well as for their occupational advancement and flexibility.

There is no contradiction in this balanced focus on earning and learning, for the world is a changeable place where people will need to learn new skills and to change their jobs. In "Career Education in Cultural Perspective," anthropologist James Spradley writes that it may "become the norm for persons to choose multiple career paths." [1] More recently, Charlotte Schlit has noted that "experts predict that college graduates under age 35 change jobs every 1½ years, over 35, every 3 years." [2] And in an important study of American education, Charles Silberman writes that for students who will be in the labor force well into the next century, "nothing could be more wildly impractical than an education designed to prepare them for specific vocations . . . To be 'practical,' an education should prepare them for work that does not yet exist and whose nature cannot even be imagined." This

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preparation, Silberman goes on, can only come from "teaching them how to learn, by giving them the kind of intellectual discipline that will enable them to apply man's accumulated wisdom to new problems as they arise--the kind of wisdom that will enable them to recognize new problems as they arise. [3]

The abilities to cope with new problems, to adjust to major changes in a job, or to learn a new job would seem to be valuable career-preparation skills. In fact, in two separate surveys, Linwood Orange found that personnel officers in businesses and federal agencies consider "ability to learn or to be trained" to be the most important asset of a prospective employee. Orange also found that many employers prize above all else in job applicants exactly that quality fostered in students by English and the other humanities: "the ability to cope successfully with previously unfamiliar subject matter, or, to put it more succinctly, the ability to continue to learn." [4]

In addition to the general ability to learn, to cope, English contributes to solid competence in problem solving, research, writing, editing, critical reading--all abilities with direct occupational values. Linwood Orange discovered this in his surveys of law and medical school deans and of personnel officers in business and various federal agencies. His conclusions fill a thirty-page booklet, but Orange's findings are summarized in his statement that "training in English and literature . . . is invaluable preparation for futures in four outstanding professional areas: law, medicine, business, and federal service" (p. 2). More recent surveys, including Dorothy Bestor's Aside from Teaching English, What in the World Can You Do, illustrate the applicability of English to jobs as diverse as editing in-house publications, administrating county governmental units, doing staff work on college campuses, serving as a researcher in business or government, and doing non-traditional teaching within governmental staff-development centers. As Bestor writes, early in her book:

> If you can draw up and build your experience in doing research, in organizing, writing, rewriting, and editing your college or graduate papers, if you can keep your audience in mind, and if you aren't overawed by new subject matter, you may find yourself doing all kinds of work that is not only needed but valued. What is more, it is far from routine; it represents an intellectual challenge as you adapt to new situations many of the techniques you have learned as a student of English. [5]

After a person secures a job, too, background in English and other areas of the humanities helps to secure on-the-job promotions and personal job satisfaction. N. Alex Stedman discovered this when he surveyed the chief executives and personnel officers of 265 large corporations. The "vast majority" of the executives responding to the survey:

> saw most if not all of the mentioned subject areas of extreme value to a man or woman in a managerial position. They saw the newly employed graduate as needing narrow technical skills, but they saw the manager as needing a generalist background in order to deal with people of many skills and interests, both within and without the without the corporation. [6]

More bluntly, the "director of corporate services of a major insurance

company" wrote this to Stedman:

> ". . . I have personally witnessed situations where men have been highly skilled and were professional in every degree except that they could not relate to other people. In one case, it cost a man his career; and in another, a man had to resign an advancement he had been given because of his inability to effectively communicate with his subordinates." (p. 198)

And research conducted by the dean of the business college of the University of Tennessee at Knoxville revealed that the more experience business executives had, the more they realized the need for college work in literature, philosophy, and religion--apparently because they were interested in "reassessing who they were as individuals and at what place they had arrived in their lives as well as in their careers. [7]

English and the rest of the humanities, then, are valuable and integral parts of career preparation. They provide skills necessary for entering and advancing in many occupations. They foster the breadth and flexibility that are necessary for survival, occupational and otherwise, in a changing world. They also, of course, enrich the leisure-lives of young men and women by allowing them to participate more intelligently in their culture. Thus it seems reasonable to conclude that there really should be no antagonism between liberal education and career education.

This idea emerges very clearly from the pages of Essays on Career Education, a book published for the U.S. Office of Education. Time and again, the authors represented in this collection say that "career" education includes, but is not limited to, "vocational" education. Time and again, they sate or imply a definition of career education that might be called a balanced or whole-life education. For example, in "Broadening the Concept of Career Education," social psychologist Edmund Gordon writes that career education should not separate occupational and educational development, but that it must show "comprehensive concern with career development, in which 'career' is defined as the course by which one develops and lives a responsible and satisfying life"--a concern which includes one's "role as learner, producer, citizen, family member, consumer, and social-political being" (p. 59). Similarly, "Career Education in the English Classroom" states that:

> In the context of education, a career no longer connotes a job that has a particular societal stature, or one in which people have special training, or one that is likely to be a person's livelihood for an entire lifetime. It does not even mean work for which a person gets paid. Instead, the concept of career now embodies--at least in the minds of career educators--far-reaching consequences of life-style, commitment, involvement, and self-fulfillment. While some people still regard careers as limited to that part of life connected with work, career educators see a career in terms of a continuing search for a satisfying and fulfilling life. [8]

Because Davidson, Dougherty, Perry, Yesner, Farmer--and Gebhardt--see career education in this broad, balanced way, we see no particular conflict between career education and English. As Davidson and the others put it, "if career education is the process by which individuals shape and control

their destiny with some concurrent measures of personal satisfaction and societal contribution, English should become a valuable resource to everyone because of the power it bestows on individuals to see into themselves and others and to manage their affairs with competence and affability. English also contributes in a more specific way to career education through its emphasis on communications skills" (p. 62).

Unhappily, though, career education does not necessarily have such a reasonable, balanced meaning. Edmund Gordon's definition of career education may emphasize "the course by which one develops and lives a responsible and satisfying life." But other career education experts express this very different view: "the fundamental concept of career education is that all types of educational experiences, curriculum, instruction, and counseling should involve preparation for economic independence, personal fulfillment, and the appreciation of the dignity of work." [9] Davidson and the others may assure us that a career does not just mean work and that "career educators see a career in terms of a continuing search for a satisfying and fulfilling life." But the Office of Education Policy Statement on Career Education--which has been endorsed by the National Advisory Council for Career Education--is less reassuring: "career education is the totality of experiences through which one learns about and prepares to engage in work as a part of her or his way of living." [10] While some manifestoes of career education, then, seem compatible with the critical and humane spitit of English and the other humanities, others are less congenial. In fact, two historians of career education in America have written that "career education calls for a dramatic reorientation of the entire educational system toward the world of work so that all phases of the curriculum would be job-oriented." [11]

Such wide differences in what people mean when they say "career education," can pose a problem for English. Well-meaning educators, operating from a balanced, humane definition of the term, may open the way for those with other assumptions to bend English programs in undesirable directions. I first became aware of this possibility when I went early to the 1973 NCTE Convention to attend a pre-conference seminar on "Career Education: The Role of English." Four panelists spoke, and three of them agreed that the place of English in career education is to teach fundamentals of writing and enough reading skills that students can understand their television repair manuals. (I am not exaggerating. The shock felt at the time etched their words into my memory.)

But who were the people who stood before one hundred English teachers and relegated all literature and language to the most menial service of occupational goals and technical training? They were "former" vocational education experts and administrators, such as the head of vocational programs for the Philadelphia schools. They seemed, pretty obviously, to have stitched CAREER EDUCATION over VOCATIONAL EDUCATION on their professional banners--without bothering to make any other alterations. [12] Just as obviously, their idea of career education is hardly recognizable as the same thing described by Edmund Gordon or the authors of "Career Education in the English Classroom."

In that pre-convention seminar, the ill-defined codeword, "career education," showed itself to be a sort of Trojan Horse, the unsuspicious

acceptance of which could endanger English. Since many people in the career education industry mean other things by the term, those of us who see careers encompassing all dimensions of a meaningful life need to be clear what we mean by "career education," and conscious of what others mean, as well. For unless we are clear about our definitions and mindful of what we do as we build career education into balanced curricula in the English language arts, we may find ourselves in the compromising position Margueritte Johnson Caldwell describes in "Re-Fusing Career Education":

> We English teachers are sleeping with a strange bed fellow these days and unwittingly helping him push us right out on the floor. If the Marlands, the Hoyts, and the Bells have their way, along with their business associates, we shall ultimately change our focus in English and wind up helping kids be workers rather than people. [13]

NOTES

[1] Essays on Career Education, ed. Larry McClure and Carolyn Buan (Portland: Northwest Regional Educational Laboratory, 1973), p. 11.

[2] "Using Your Teaching Skills to Create a New Job," Media and Methods, March 1979, p. 36.

[3] Crisis in the Classroom (New York: Vintage, 1971), pp. 113-114.

[4] English: The Pre-Professional Major (New York: Modern Language Association, 1973), p. 10.

[5] Aside from Teaching English, What in the World Can You Do? (Seattle: University of Washington Press, 1977), pp. 7-8.

[6] "Composition Finds an Ally in Industry," College Composition and Communication, 26 (May 1975), 197.

[7] Warren Neel, "Business School Curriculum Design: Some Issues of Concern," National Forum, 58 (Summer 1978), 7.

[8] Dorothy Davidson, Mildred Dougherty, Jesse Perry, Seymour Yesner, and Marjorie Farmer, "Career Education in the English Classroom," in Career Education in the Academic Classroom, ed. G. Mangum, J. Becker, G. Coombs, and P. Marshall (Salt Lake City: Olympus, 1972), p. 62.

[9] Kenneth Hoyt, Robert Evans, Edward Mackin, and Garth Mangum, Career Education (Salt Lake City: Olympus, 1975), p. 2.

[10] Career Education in Higher Education in Ohio (National Advisory Council for Career Education, 1975), p. 2.

[11] W. Norton Grubb and Marvin Lazerson, "Rally 'Round the Workplace: Continuities and Fallacies in Career Education," Harvard Educational Review, 45 (Nov. 1975), 453.

[12] In this regard, Grubb and Lazerson write that the current career education movement continues four important assumptions and themes of the older vocational education movement, so that "more striking than the changes" from vocational education "have been the continuities between the past and the present" (460-461).

[13] The Leaflet, 74 (Fall 1975), 45.

SPEAKING THE LANGUAGE

Lynda Curry

Monday morning, two years ago, I was teaching English composition to a sleepy, disinterested group of first-year students. We were all reluctantly returning from the weekend to the daily routine; none of us was excited about the prospect. Refusing to admit defeat, ignoring the undeniable, I was explaining the appropriate use of the present perfect tense, when a line from a popular song suddenly came to mind. Because the memory was unclear, I asked the class the name of the song that goes, "I saw your face and that's the last I've seen of my heart." Several heads lifted and several voices answered, "You Are the Woman." "Yes," I began to remember:

> You are the woman that I've always dreamed of
> I knew it from the start
> I saw your face and that's the last I've seen of my heart.

They nodded, and a few more began to show interest. I wrote the last line on the board and asked, "What group is it?" At least half of the class responded, "Firefall."

"Fireball?" I was still writing with my back to them.

"FIREFALL!" they all corrected me.

"Oh, yes, f-a-l-l," I finished writing and turned to see 27 pairs of eyes watching, intently. It seemed to be the perfect time to teach the present perfect.

Above the last verb I wrote "saw," asking, "Why doesn't the speaker say, 'The last I <u>saw</u> my heart'?" The students looked at me, then at each other. There was some shuffling and murmuring. Someone repeated the line. I repeated the line. Then, changing the verb to "saw," I said it again, "The last I saw of my heart. What difference does it make?" We all thought about it.

"Look," I argued, "'saw' would be better, even; it matches 'saw your face' and is only one syllable, whereas 'have seen' is two. Firefall had to abbreviate it to get it into one beat. What's going on, here?" A man raised his hand; I nodded, "Bob?"

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"'Have seen' means it's not over yet; the singer still feels the same way he did when he saw her first."

"Yes," I agreed, "and if they had used 'saw'?"

A woman responded, "That would mean it might be over; the relationship could be ended." Pleased with their observations, I pointed out, again, that the simple past designated an action completed in the past, while the present perfect suggested an action begun in the past and continued into the present. This time everyone listened and understood and seemed to care about the language.

In the next class I used the lines again with similar results. The students willingly thought over the lyrics and answered questions about them from their own knowledge of modern English, as it is sung every day.

A few days later, when we got to misplaced modifiers, I had one ready. "For example, Streisand doesn't mean what she's singing, here," I said and wrote on the board:

> Like a rose under the April snow, I was always certain love would grow.

And the students were ready for me. With no hesitation they pointed out that the modified word was "love," not "I," and should be moved to its proper place after the comma. When I moved "love," however, the line became a disaster, so I asked the students to fix it. They hesitated but eventually suggested, "Like a rose under the April snow, love would grow; I was always certain." This version satisfied the basic requirements, but I asked that it be rewritten once more, retaining the rhythm and rhyme, if possible. We all worked on the problem together until a woman suggested, "Why not just reverse the parts, like this: I was always certain love would grow, like a rose under the April snow." That solution satisfied everyone. I mistakenly tried to sing it, to see if it would fit into the chords, and the class decided it was time to move on to the next example of a misplaced modifier. I filed Streisand for future reference.

Since then I have been collecting other forms for use in the classroom. Just two weeks ago a student brought me one. She stopped after class to ask if I would settle an argument she had had in the dorm that weekend. I agreed to try. She wondered if I had heard,

> And we'll go dancing in the dark, walking in the park and reminiscing.

I nodded, having heard it probably a hundred times. "Well," she said, "shouldn't it be:

> And we'll go dancing in the dark, walking in the park, and reminisce?"

I talked about parallel structures in a series and pointed out the use of the present participle, which we were then studying in class. But driving home that evening, I began to think the structures were gerunds, objects of the verb "will go," with "go" used in the sense of "do." My colleagues agreed. The next time it was appropriate, I focused class attention on the line to correct my earlier statements and give the student credit for her contribution. Now I use it when teaching gerunds.

My conclusion is that lines from current hit songs can be used successfully to teach grammar and sentence structure. You can demonstrate your points in a way that stays with the students after they leave class and comes back to them every time they hear the songs. They like the ideas and

and remember them, at times to their own detriment. One of my students came to class recently, saying she had interrupted conversation at her dinner table because "Evergreen" was playing, and she wished to point out the misplaced modifier. Tapping her glass with her knife until everyone stopped talking, she explained her point. The laughter, it seems, was deafening.

When you try this approach, the students help you. They begin to listen to lyrics carefully and bring them to class as questions or examples. They become creative when writing and recasting their own sentences because they begin to feel at ease with the language. They think about English outside of class, allowing it to become a conscious part of their lives. They may also ask to write about favorite songs, artists, or albums in future essays.

You can decide how far you want to go with the use of popular songs in the classroom, but even if you choose to go only as far as using one or two examples when teaching grammar, your students will willingly go with you. And should your friends and relatives object to your always listening to WLW, you can simply say, "Please! I'm working."

* * * *

NCTE'S STATEMENT ON BASIC SKILLS WRITING PROGRAMS WILL GUIDE APPLICANTS FOR TITLE II FUNDS

At the request of the U.S. Office of Education, the National Council of Teachers of English has prepared a statement setting forth standards for basic skills writing programs. The need for such a statement became apparent last fall, when Congress expanded the federal definition of "basic skills" in Title II of the Elementary and Secondary Education Act to include "effective expression--both oral and written," in addition to reading and mathematics.

In order to help state and local education agencies avoid applying for federal funds for trivial projects, NCTE had urged the USOE to define writing precisely in the regulations governing programs of basic skills instruction, and to explain what activities they encompass.

The NCTE statement, Standards for Basic Skills Writing Programs, was drafted by a seven-person committee chaired by Gary Tate of Texas Christian University. Other members of the committee included former NCTE President, Marjorie Farmer of the Philadelphia schools, and Ohioans Eileen Tway of Miami University, Martha King of Ohio State University, and Richard Gebhardt of Findlay College.

After review by an editorial committee of selected past and present members of the NCTE Executive Committee, the statement was forwarded in March to the Right tc Read Office at the U.S. Office of Education. The statement will help guide states and school districts seeking funding for basic skills programs. The Right to Read Office, which administers the program of Title II grants, is distributing the standards statement along with other documents to districts contemplating grant applications next winter, after Congressional appropriations for basic skills programs are determined.

The introduction to the Standards urges study of the "standards as a means of of determining that plans attend not only to effective practice within the classroom but also to the environment of support for writing instruction throughout the school and the community. If effective instruction in writing is to be achieved, all the standards need to be studied and provided for in shaping comprehensive literacy plans."

Other excerpts from the Standards for Basic Skills Writing Programs appear on pages 34 and 38.

A NOVEL IDEA

Victoria Piacentino

Eleven novels, 4000 pages, 1½ million words! How do an English teacher and a class of twenty-four ordinary people read these books, study them, and write knowledgeably about each in one semester? And why would they want to try?

At the end of the semester these questions are now moot as I review how well a junior English college-preparatory class accomplished this major task. The why of the eleven-novel project was always clear; the how took some energy, and that in a winter when Ohio suffered one of the greatest energy shortages in the country.

The need to stimulate students to read and appreciate literature became my first goal. If they and I grew weary of shorter works found in most high school anthologies, the answer lay in novels--American novels because our school concentrates on American authors during the junior year.

One evening I listed eleven novels I believe are classics in American literature. This list, together with goals and objectives worded in popular jargon, I presented to the administration. I knew that several novels contained language that may be objectionable, but I also knew that the administrators were well read people who wanted the best education possible for their students. The Board approved the project and bought all the books I had listed. Perhaps my list would not work in other communities, but it worked here, and the clever teacher can always substitute less controversial books. As a matter of fact, I had one student who objected to reading four of the novels, so I substituted others for him.

Now that the books had arrived, how could I consistently "sell" them to the class without losing all but a few of the true academicians? Attaining this goal involved varyingclassroom procedure, alternating short novels with long ones, and always providing two or three days of uninterrupted reading in class.

In order to cover the eleven novels, I planned a week to week and a half for each. Before each book was to be completed, students received a list of activities from which they could choose one theme and one project. Furthermore, they took a twenty-question quiz the day the novel was due so that students could not fall behind and get away with it. It is truly wonderful

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to launch into a discussion of satire while blithely assuming that everyone has read Arrowsmith, but a teacher must be practical.

Finally, I decided against giving major tests at the completion of each novel. First, these tests took an additional day, and we had thousands of pages to read before we slept in June. Also, if students could not demonstrate understanding of the novel through writing themes and doing projects, they had probably not read the book and/or listened in class anyway, so why prolong the misery? The goal remained: to broaden the students' background in American literature, to force them to read more and therefore faster, and to increase their reading comprehension.

The following activities are selected from those that worked particularly well for me, but compositions and projects can be juxtaposed to suit the nature of the class. Again, it is important to allow students time to work in class.

1. A Separate Peace - John Knowles
   - Role-play as psychologists, faculty at Devon, medical advisors, and literary critics.
2. The Scarlet Letter - Nathaniel Hawthorne
   - Write character sketches or critical analyses using the mythological or psychological approachs.
   - Make posters advertising the novel as a movie.
   - As Dimmesdale or Chillingworth, give a speech on one of the Ten Commandments.
3. Giants in the Earth - Ole E. Rolvaug (not an American author per se, but certainly an author about America.)
   - Write a critical analysis using Biblical references.
   - Write a study of Beret written as a case history from the standpoint of the psychologist treating her.
4. Arrowsmith - Sinclair Lewis
   - In an essay or a caricature, satirize elements in the community, state, or nation.
   - Parody an author's style from one of the previous novels.
5. A Garden of Earthly Delights - Joyce Carol Oates
   - Make book jackets which include a short summary, information about the author, fictitious praise of the work, and a design reflecting themes or symbols in the novel.
6. Ordinary People - Judith Guest
   - Ask a psychologist to discuss mental illness.
   - Do a precis of cover article from Psychology Today.
   - Write an argumentative theme on responsibility for Conrad's breakdown and recovery.
7. A Farewell to Arms - Ernest Herminway
   - Write a theme discussing the author's attitude of nihilism, atheism, or Christianity.
8. Slaughterhouse 5 - Kurt Vonnegut

- Participate in the Johnny Carson Show. Johnny's guests include characters who dress and act according to Vonnegut's description. Commercials advertise products such as Kilgore Trout books and Pilgrim Eyeware.

9. Catch 22 - Joseph Heller
   - Have a local newspaper editor speak to the class.
   - Compile a newspaper, which publishes student written news items based on events in the book.
10. Tender is the Night - F. Scott Fitzgerald
   - Take notes on historical and biographical events portrayed in the book.
11. You Can't Go Home Again - Thomas Wolfe
   - Write a literary criticism of the novel styled after New York Times Book Review.

No, all the students did not read all the novels and complete all the activities. Have they ever done so in any class? But, they did have an appreciation and a knowledge of American literature that seems unavailable in most high school anthologies. Furthermore, when they sit through that first miserable year in freshman English at college, they will be among the chosen few who will not wonder what in blazes the instructor means when he tells them to achieve a writing style somewhere between that of Hemingway and that of Thomas Wolfe.

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OPERATIONAL DEFINITION OF WRITING

An Excerpt from the NCTE's Standards for Basic Skills Writing Programs

Writing is the process of selecting, combining, arranging and developing ideas in effective sentences, paragraphs, and, often, longer units of discourse. The process requires the writer to cope with a number of variables: method of development (narrating, explaining, describing, reporting, persuading); tone (from very personal to quite formal); form (from a limerick to a formal letter to a long research report); purpose (from discovering and expressing personal feelings and values to conducting the impersonal "business" of everyday life); possible audiences (oneself, classmates, a teacher, "the world"). Learning to write and to write increasingly well involves developing increasing skill and sensitivity in selecting from and combining these variables to shape particular messages. It also involves learning to conform to conventions of the printed language appropriate to the age of the writer and to the form, purpose and tone of the message.

Beyond the pragmatic purpose of shaping messages to others, writing can be a means of self-discovery, of finding out what we believe, know, and cannot find words or circumstances to say to others. Writing can be a deeply personal act of shaping our perception of the world and our relationships to people and things in that world. Thus, writing serves both public and personal needs of students, and it warrants the full, generous and continuing effort of all teachers.

(For more on the Standards for Basic Skills Writing Programs, see page 31 and page 38.)

OPTIONS FOR STUDENTS AND TEACHERS: A REVIEW OF THE WRITER'S OPTIONS

Lorraine M. Murphy

In recent years, at the Conference on College Composition and Communication, at college section meetings of NCTE and its state affiliates, and even more recently at "The Teaching of Writing" sections of the Modern Language Association, our profession has castigated itself for failing to base the teaching of composition, and the writing of freshman texts, on adequate research. For instance, E.D. Hirsch, Jr., in his controversial The Philosophy of Composition (University of Chicago Press, 1978), comments on our "empirical uncertainty." He asserts that we "simply have known too little about the psychology and pedagogy of composition to get definitive answers to most of our practical questions" (p. 13). And, if one considers Hirsch's work definitive (as he apparently did when he modestly entitled it The Philosophy of Composition) we must certainly concur that the discipline of composition is undisciplined.

But these charges simply cannot be brought against Donald Daiker, Andrew Kerek, and Max Morenberg's The Writer's Options: College Sentence Combining (Harpers, 1979). This text grew directly out of one of the few great "success" stories in the history of research in the teaching of composition--the 1976 Miami University study of sentence combining at the college level, the results of which "support and extend the claims made for SC [sentence combining] by previous research. Both in standard factors of syntactic maturity and in measures of overall writing quality, first-year college students trained in sentence combining achieved significantly higher scores than students following a conventional curriculum."[1]

At the very successful Sentence Combining Conference held at Miami University in November, 1978, the authors of The Writer's Options commented that the more they worked with sentence combining the more they realized how inadequately the term "sentence-combining" described the process their students were actually engaged in as they proceeded through a course based on sentence combining.[2] The text's title, The Writer's Options, is meant to characterize more closely the nature of the sentence combining exercises, which encourage the students to exercise their options within the sentence by combining or not combining, and also to expand their options beyond the sentence by adding material of their own and by rearranging the material that is

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provided.

The units of the text provide a variety of types of exercises, as the fairly typical unit on participial phrases suggests. This unit begins with a brief description of how the participial phrase may be used to incorporate into a base sentence material that might otherwise, for example, be in a separate sentence or a relative clause. It discusses several examples. The unit then takes the students through a series of basic pattern exercises in which they manipulate participial phrases by combining series of three or four kernel sentences, reducing some to participial phrases within the base sentences. There would, of course, be more than one way to do this. Students can explore options even in this exercise--the most structured of the unit. While there is no attempt to avoid grammatical terminology, the students are actually manipulating sentences and can proceed very well by imitation of the patterns provided. The students then proceed to re-writing a series of sentences that develop a paragraph. The next exercise, called "Creative Pattern Exercise," provides base clauses to each of which the students add one or more participial phrases with content of their own. The following exercise provides a longer series of sentences that can develop into a short essay. Again students are encouraged to use their options by combining sentences in more than one way before making final choices and by adding details, examples, qualities, or comparisons of their own. To provide opportunities to increase the student sensitivity to effective style, an exercise called "Judging Sentences" is included. Here the text provides four alternative versions of a sentence and asks students either to select one version as the most effective and defend their choice, or else to write a sentence more effective than any of the versions given. The final exercise in the unit provides a longer string of sentences from which to write a short essay and thus further practice using participial phrases.

The second part of the text, "Strategies," uses exercises to explore patterns of arrangement, repetition, emphasis, coherence, and tone. The very brief Part III, "Beyond," takes up the problems of selecting and organizing ideas and tempts the reader to project still further uses of sentence combining to develop writing ability.

The Writer's Options is a rich source book, providing more than enough exercise material for a semester of freshman English. Instructors using the book can and must discuss widely the varied questions relevant to writing, from punctuation problems to subtle stylistic considerations--questions which should challenge the limits of their own competence in the discipline of teaching writing. But the sentence combining approach does not demand that they be able to answer questions on politics, science, sociology, psychology, anthropology, and nuclear physics--questions that can and do normally arise in the discussion of readings included in many traditional texts of composition.

The text has been designed to keep the emphasis on writing, or on comparing one writer's options to another, or on discussing what those differences mean in terms of clarity, coherence, emphasis, tone, and purpose. It provides a framework for keeping class discussion focussed always on what students have written--not on what political scientists or propagandists have written. And most importantly, the students do much more writing than is done in the traditional course--writing that is examined immediately in the classroom with an involved audience of students and a teacher, not piled on the instructor's desk awaiting correction time and returned to the writers well after they are involved in other writing projects.

The book contains neither "readings" nor the kinds of information usually contained in handbooks. Neither does it contain suggested topics for student-originated essays.[3] One might wish to have theme topics somehow corre-

lated with the paragraphs or essays developed through sentence combining; however, because the real test of the effectiveness of a sentence combining approach rests not in how many ways a student can combine a group of simple sentences, but rather in how well he or she writes whatever he or she is called upon to write when no sentences are provided, it is probably just as well to have those writing assignments unrelated either to the content or to a particular structure used in practice exercises. Teachers capable of handling the diverse questions of writing effectiveness that are generated by the writing exercises in this text should have little difficulty in generating appropriate topics for their students.

Daiker, Kerek, and Morenberg are "born again" composition teachers--enthusiastic about the teaching of composition and the future of the discipline. They are, I am sure, already looking to improve the text they have provided us. When they do, I would suggest that they rework the introductory material in some of the units, that they provide more exercises that involve the student in stating a clear thesis and selecting material to develop it, and that they further develop Part III, "Beyond."

It also should be pointed out that The Writer's Options was designed and tested on "regular" freshman students--not students in developmental classes. Sentence combining has proven to be of use in elementary schools and junior high schools and, thus, presumably, could be useful in working with students of low verbal ability, but it is doubtful that The Writer's Options would be an appropriate textbook for that purpose. It was very revealing to me that, when I tried one of the book's exercises on coordination with a group of students of whom most had low verbal ability, their success or lack of success in doing the exercises directly correlated with their ability to write a decent paragraph. In this very informal, very unscientific experiment, I found that the weakest students could not do even the first part of the exercise, which called for using paired coordinators such as "not...but' in combining the following sentences:

For the first time I saw my father not as the giant of my childhood.

I saw my father simply as a lonely man.

On the other hand, the best writers of the 24 in the group were able to join together into one sentence eight kernel sentences totaling 85 words. The better of the two successful versions was a 65 word sentence that was easy to read because of its use of parallel construction and paired coordinators.

There also may be some truth in the charge that a sentence combining approach does not face the problem of invention. Surely, if by invention we mean that students look out at the universe around them and come up with topics on which they have something worthwhile to say, a sentence-combining approach is inadequate. On the other hand, if by invention we mean the generating of details, examples, and comparisons by which to particularize their generalities, then students who have gone through a series of exercises such as those in a Writer's Options have at least worked with--participated in--good examples, and have been shown how to use their own. And it strikes me that most of the writing tasks students will be expected to do will be those of fleshing out to make convincing a provided generality, of defending a line of action or position taken, of explicating a procedure or policy. They will be expected to write on topics not of their own invention but specified by their jobs or their positions in the community. We can hardly expect any freshman text or instructor to teach all there is to know about writing. But I believe that even to those rare essayists of the future who are sitting in our freshman classes, we can teach more about writing with this text than with a traditional one.

NOTES

[1]Max Morenberg, Donald Daiker, and Andrew Kerzek, "Sentence Combining at the College Level: An Experimental Study," Research in the Teaching of English, 12 (Fall, 1978), 245-256. Anyone interested in the research design and evaluation procedure should consult this article.
Editor's note: Several important pieces of "previous research" are summarized or cited in Mary Melvin's "Sentence Combining: A Means for Improving Children's Writing," ELAB, 19 (Fall 1978).

[2]During the 1976 experiment, the only text used by the experimental group was William Strong's Sentence Combining: A Composing Book (Random House, 1973). In 1977, a number of sections of freshman English at Miami University used typescripts of The Writer's Options.

[3]The Instructor's Manual, however, contains a list of "200 Selected Theme Topics."

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STANDARDS FOR TEACHING AND LEARNING

An Excerpt from the NCTE's Standards for Basic Skills Writing Programs

In Teaching and Learning, an effective basic skills writing program has the following characteristics:

1. There is evidence that knowledge of current theory and research in writing has been sought and applied in developing the writing program.

2. Writing instruction is a substantial and clearly identified part of an integrated English language arts curriculum.

3. Writing is called for in other subject matters across the curriculum.

4. The subject matter of writing has its richest source in the students' personal, social, and academic interests and experiences.

5. Students write in many forms (e.g., essays, notes, summaries, poems, letters, stories, reports, scripts, journals).

6. Students write for a variety of audiences (e.g., self, classmates, the community, the teacher) to learn that approaches vary as audiences vary.

7. Students write for a wide range of purposes (e.g., to inform, to persuade, to express the self, to explore, to clarity thinking).

8. Class time is devoted to all aspects of the writing process: generating ideas, drafting, revising, and editing.

9. All students receive instruction in both (a) developing and expressing ideas and (b) using the conventions of edited American English.

10. Control of the conventions of edited American English (supporting skills such as spelling, handwriting, punctuation, and grammatical usage) is developed primarily during the writing process and secondarily through related exercises.

11. Students receive constructive responses--from teacher and from others--at various stages in the writing process.

12. Evaluation of individual writing growth:
    a. is based on complete pieces of writing;
    b. reflects informed judgements, first, about clarity and content, and then about conventions of spelling, mechanics, and usage;
    c. includes regular responses . . . as well as periodic assessment . . . .